ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1977

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd.

Location of original: The National Art Library, Victoria and Albert Museum, London, England.

Technical data:

Producing laboratory: Micromedia Ltd, Bicester, Oxfordshire, England.

General

78.W.

Williamsburg, Virginia:
Colonial Williamsburg, Inc.

American Folk Art

A COLLECTION OF

PAINTINGS

AND

SCULPTURE

PRODUCED BY LITTLE-KNOWN AND ANONYMOUS AMERICAN ARTISTS OF THE EIGHTEENTH AND NINETEENTH CENTURIES

THE GIFT OF

MRS. JOHN D. ROCKEFELLER, JUNIOR

TO COLONIAL WILLIAMSBURG, INCORPORATED

ON EXHIBITION AT

THE LUDWELL-PARADISE HOUSE

DUKE OF GLOUCESTER STREET - WILLIAMSBURG, VIRGINIA

COPYRIGHT 1940

COLONIAL WILLIAMSBURG, INCORPORATED
WILLIAMSBURG, VIRGINIA

PRINTED IN THE UNITED STATES OF AMERICA

L.410
4. VI. 1942

FOREWORD

In 1931 Mrs. John D. Rockefeller, Jr. made her first purchase in the field of American folk art. This purchase was the beginning of a collection which, in the nine years that have elapsed, has won enthusiastic admiration both in this country and abroad. It is doubtful if this collection of American folk art will ever be equalled in scope and quality. Mrs. Rockefeller's appreciation and understanding of the field and her unerring taste have been responsible for making her collection well rounded and complete.

Gathered from twenty States of the Union—from attics, shops and private collections—the paintings and sculpture on view present a cross-section of the art produced in America by anonymous and little known artists and craftsmen of the eighteenth and nineteenth centuries. It is a collection which appeals even to a public accustomed to the paintings of professionally trained artists. It is a native art, honest and straightforward, worthy of serious attention from the public as well as from historians and students of art. The collection serves not only as an artistic record, but also as an authentic document of life in America during earlier days, and furnishes valuable data for specialists in many fields.

The collection was brought to Williamsburg, placed on exhibition in the Ludwell-Paradise House, and shown to the public for the first time on January 16, 1935. Since that time, particularly during the past year, many interesting and important additions have been made to the collection. It includes oil paintings, pastels, watercolors, paintings on velvet and on glass, fracturs and steel pen drawings. In the sculpture group, there are wood carvings and work in metal and ceramics.

Recently Mrs. Rockefeller very generously presented the entire collection to Colonial Williamsburg, Incorporated. It will continue on display at the Ludwell-Paradise House, and it is hoped that it will give as much pleasure to the visitors as it has to those who have had the privilege of working with it and understanding its real meaning.

James L. Cogar
Curator
Colonial Williamsburg, Incorporated

No. 2

American Folk Art

For many years, writers, antiquarians, and museums have concerned themselves with early American furniture, glass, silver, textiles and other craft objects. We have numerous sources for serious study in these fields as well as in architecture, literature, professional art, music and the dance. But until the last decade only a few progressive artists, critics, collectors, museums and galleries have devoted attention to the non-professional pictorial expression of our more humble forbears. Consequently, this collection of American folk art—the most comprehensive of its kind—is of vital importance in fully tracing our artistic heritage.

Most of the paintings and sculpture in the collection date from the eighteenth and nineteenth centuries, the greater number from the latter period. During the Colonial and early Republican years, art in this country was a luxury enjoyed by the well-to-do. In the desire to emulate their European cousins, wealthy members of society imported their furniture, accessories, fashions and culture. They employed European artists or Americans trained abroad. On the other hand, the vast majority of early settlers were too busy fighting the hardships of pioneering to indulge their fancy in works of art. There were homes to build, furnishings to make, implements to fashion, cloth to weave. The plainer folk adjusted themselves more naturally to their new environment. They were simple people with simple tastes, and they created simple objects for their daily use. Limited in means and in material, they applied themselves to urgent tasks with merely a desire to have a job well done. Some, like the tombstone carvers, may have unwittingly produced real works of art, but few of the seventeenth century examples have survived.

As life became less difficult, ornamentation was introduced. Houses, ships, furniture and utensils were embellished with wood or metal ornaments or with painted decorations. A good many carvers, metal workers, sign and carriage painters were gainfully employed. From the ranks of these skilled

craftsmen emerged our folk painters and sculptors. By the eighteenth century we had excellent trade signs, figureheads, weathervanes, architectural trim. We had a thriving portrait school apart from that established by professionally trained artists such as Stuart, Copley, Earl and Peale. Nourished by family pride and the growing wealth of the community, the "limner" became a standard feature of American life. He depicted the old and young, in separate canvases or in family groups. The increased national consciousness also encouraged artists to record historical events, the famous battles on land or sea, and views of cities. Occasionally, a romantic subject or religious theme served as inspiration. Regardless of subject or material, the work produced along the Eastern seaboard or in the South, reveals a distinctly native flavor, a homespun character that makes them akin.

This complete assimilation is consistent among all the folk artists of the period with the exception of the Germans who settled in Pennsylvania and those who later moved down into the Shenandoah Valley or into Maine. Unlike the colonists from England, France, Holland and other parts of Europe, the Germans did not create new forms to fit their new environment. As a group, they maintained their foreign culture and clung tenaciously to styles and symbols of their homeland, even using German in their inscriptions as late as 1860. Theirs was a peasant art, highly decorative and exuberantly gay in color. It was applied to carvings, chalkware ornaments and to metalwork. Household objects were embellished with traditional designs similar to those found in the so-called fracturs. The pictures deal primarily with religion. Pious themes predominate in the numerous fracturs and paintings on glass. These were the two principal painting media employed, although watercolors or oils turn up now and then. Oil portraits are quite rare, and the men and women portrayed in glass paintings are either composite types or famous people, rather than local contemporaries—suggesting that the desire for making likenesses was not widespread among the Pennsylvania Germans. Another interesting fact is that the gentler sex was not preoccupied with the plastic arts since both the sculpture and the pictures are invariably by the male members of these German communities.

However, in all the other States the school-girls and women at home were active in the arts and were responsible for the bulk of watercolors and paintings on velvet. As early as the mid-eighteenth century painting was part of the fashionable school curriculum along with music and other lady-like refinements. Daughters of modestly prosperous families adorned their homes with their creations, illustrating in their choice of subject the social and religious

attitudes of the time. Just as the Pennsylvania Germans concerned themselves with life in their fracturs, so the Puritans expressed their reverence for death in some of their artistic endeavors. Their approach to death is graphically demonstrated by the vogue for mourning pictures first introduced to mourn the loss of Washington. Like the birth certificates of Pennsylvania, the mourning pictures—in addition to their decorative features—were useful documents before our bureaus of vital statistics were established. Girls painted or embroidered the memorial scenes as a token of esteem for members of the family who had passed away, or in preparation for the event. Most favored as a motive was the weeping willow tree above an urn, with figures of the bereaved pressing to their eyes voluminous handkerchiefs symbolic of their grief. Together with the record of names and dates a lugubrious verse usually appears, either in the form of a quotation or a "natural composure" as an original composition or poem was called. Such inscriptions suggest that artistic prowess was not matched by spelling, since amusing innovations in the latter occur in many of the mourning pictures as well as in the religious pictures.

Disproving the theory that the Puritans abstained from religious representation in their art, a considerable number of religious pictures exist. For the most part, however, the pictures are not ecclesiastical in type but might be referred to as religious genre or parable scenes. They illustrate the more familiar biblical themes, realized with great imagination and conviction. Often the artist brought the moral home by dressing the ancient figures in costumes of his own time, and setting them against a background drawn from his own locale.

The immediate environment was the motivating force in the production of folk arts in this country. The environment created a need which the craftsman filled. And as requirements relaxed from absolute utility, the art kept pace with broader adaptability. The folk artist was not a professional aesthete and had little opportunity to see the work of recognized practitioners in the arts. He was obliged to tap his own inventiveness, to rely upon his own experience, manual and visual. The early craftsman had an extraordinary sense of observation and abstracted fundamental facts for his designs, whatever the material he chose. He created for himself and for the community with no consideration for posterity or fame. The work was seldom signed. It is only in recent years, in the new discovery of our rich artistic ancestry, that we have added the names of Bellamy, Schimmel, Fowle, Sampson, Browne and Wilson to those of the well-known early sculptors, Rush and McIntyre. We have raised from anonymity the painters, Pieter Vander-

lyn, Edward Hicks, Joseph Stock, William Prior, Jeremiah Paul, John Wilkie. And as research in the field continues, other names will swell the ranks.

Folk art was a community experience. It flourished as a group expression in fertile soil until the 1840's when industrial progress crushed the need and impulse. In the natural process of evolution new social and cultural forces were born. Progress brought inevitable changes—the machine and mass production, geographical expansion with rapid transportation to aid communication and distribution. The public school system was established. Striking new inventions provided machine-made substitutes for the work of individual craftsmen. Photography, introduced in 1839, supplanted the portrait painter, while the simultaneous advent of low-priced colored lithographs did away with other original paintings and pictorial records. Universal literacy, steam navigation, manufactured weathervanes by Washburne, Fiske and Harris, each in turn made obsolete the carved and painted trade signs, the figureheads, and home-made vanes. Thus, by the mid-nineteenth century folk art went into a permanent decline.

Almost a century since folk art died, it has been rediscovered and has gradually emerged from hiding places into museums and private art collections. The interest in this phase of native culture has been fostered chiefly by the modern artists who find in the accent on functionalism, on abstract design, and in the absence of superficiality, a spirit closely allied with contemporary expression, with current principles of aesthetics. For the historian and sociologist the material furnishes authentic documentary records, a colorful review of early life and thought throughout the flowering of our democracy. As a whole, this collection of American folk art, because of its comprehensive character and fine quality, presents a vital picture of an era, its men, women and children, their environment, their modes and customs, their social and religious attitudes. It rounds out our cultural history by presenting the unconventional side of the American tradition in the arts.

June, 1940 Edith Gregor Halpert

CATALOGUE

Table of Contents

	Pages
PAINTINGS IN OIL	14
PASTELS	24
PAINTINGS IN WATERCOLOR	25
FRACTURS	33
STEEL PEN DRAWINGS	34
PAINTINGS ON VELVET	35
PAINTINGS ON GLASS	38
SCULPTURE IN WOOD	39
SCULPTURE IN METAL	42
WEATHERVANES	46
MISCELLANEOUS	48

To simplify the text, a formal order has been followed in recording the exhibits. Where the name of the artist, the date or place of execution has been definitely established, such information is plainly noted. Otherwise, the artist is anonymous, the date approximate, and the name of the State designates where the object was found, but not necessarily where it was executed.

In all cases the inscriptions on the paintings were copied exactly as they appear, with the upper and lower case, the punctuation and the mis-spelling. Items preceded by an asterisk (*) are reproduced in the catalogue with the corresponding number.

E. G. H.

No. 9

PAINTINGS IN OIL

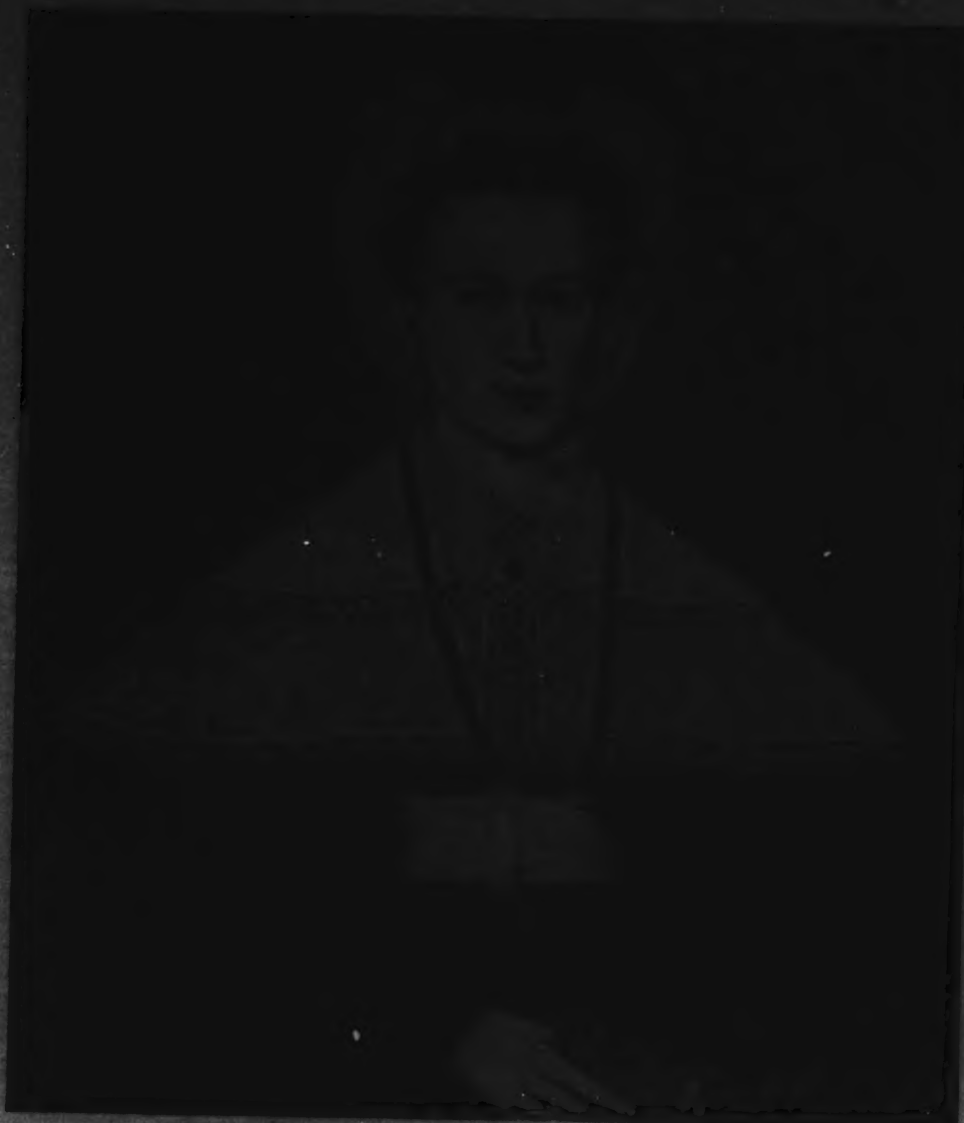
In the American folk art tradition, PAINTINGS IN OIL represent the most productive medium. With very few exceptions, oil paintings concern themselves entirely with people. And of these, the portrait plays the major role. We have thousands of examples dating from the seventeenth century until the mid-nineteenth century when the widespread use of photography put a sudden end to the demand for painted "likenesses".

There is a homogeneous native quality in all the portraits (See Nos. 1-32), despite the various foreign influences and varied backgrounds of the artists. Whether the pictures were produced in New England, New York or in the South, whether they were by professional "limners", by sign and carriage painters, or by house and furniture stencilers, they have in common an intense desire to combine fact with pleasing pattern. And while local styles and individual characteristics are apparent, the same accent on linear design, on flat color areas, on concentration of relevant detail, provides the basic element of expression in this group.

Canvas was usually employed, but wood panels were also used. When neither was available, bed-ticking or some other simple stuff would serve the purpose. Much has been written about the itinerant "limner" who advertised his trade from town to town each spring, carrying his winter output of partly finished pictures. The costumes, hands and background were prepared, most frequently in matching pairs. The sitter's head was painted in on order at prices ranging from $5.00 to $50.00 depending on the local reputation of the artist and on the affluence of the client. In these, as well as in the many portraits painted entirely from life, there was no obvious attempt at flattery. The portrayal was direct and honest, and the accessories were deliberately chosen to suggest the vocation of the sitter—a telescope, a bible, law journal, medical book or ledger. For the wife, a more graceful note was introduced by way of a flower or a brightly colored book. The male child was distinguished from a girl through the selection of a dog, a toy horse or drum, in contrast to his sister who was pictured with a cat, a doll, a flower or some dainty fruit. Such conventionalized symbols supplied an added outlet for the inventive impulse of the early illuminator or "limner".

In addition to portraits, there are PAINTINGS IN OIL of contemporary life (See No. 41), romantic scenes (No. 33), seascapes, sail boats, historical events (Nos. 34 & 40), and religious genre (Nos. 37, 42-47). Still lifes (No. 48) are rare, and there are comparatively few landscapes painted from nature (Nos. 35, 36, 39), or from prints (No. 38). Landscapes more often serve as backgrounds in the genre examples and illustrations of biblical events. These miscellaneous subjects add greatly to the imaginative creativeness of the PAINTINGS IN OIL, and compare most favorably with the portraits.

No. 17



No. 24

1. *BOY WITH FINCH — ABOUT 1790 — NEW YORK
   This painting and GIRL IN GREEN were found in Alexandria, Virginia, but it was subsequently ascertained that the portraits were originally discovered in Dutchess County, New York. (Reproduction on cover, courtesy of Vogue Magazine).
2. *GIRL IN GREEN — ABOUT 1790 — NEW YORK
   Sister of BOY WITH FINCH.
3. BOY IN BLUE — ABOUT 1810 — SOUTH CAROLINA
4. GIRL IN PINK — ABOUT 1810 — SOUTH CAROLINA
   Sister of BOY IN BLUE.

No. 23

5.	BOY WITH WHIP Painted on wood panel.	ABOUT 1820	CONNECTICUT
6.	GIRL IN GARDEN Painted by Antony Drexel; signed lower right.	ABOUT 1830	MASSACHUSETTS
7.	THE BLUE BOY	ABOUT 1830	CONNECTICUT
8.	GIRL IN WHITE Sister of THE BLUE BOY.	ABOUT 1830	CONNECTICUT
9.	*GIRL IN PINAFORE Painted on wood panel.	ABOUT 1830	MASSACHUSETTS

No. 38

10. THE HAYWARD CHILDREN — DATE, 1834 — MASSACHUSETTS
Painted on wood panel. According to grandson of Eben Scott Hayward, this portrait group was painted in South Acton, Massachusetts, by an itinerant "limner" in 1834, and portrays Sarah Hayward, Eben Scott Hayward (later Major, First Vermont Volunteers), and Augusta Hayward. The painting was actually found in Syracuse, New York.

11. CHILD AND WOODPECKER — ABOUT 1840 — NEW YORK
Said to be portrait of Jean Macdonald Lee Myers, daughter of Ramsey Lee Macdonald, early member of family related to Sir John Macdonald of Canada and Ramsey Macdonald of England.

12. GIRL SEATED — ABOUT 1840 — MAINE

13. BABY IN ROSE-COLORED DRESS — ABOUT 1840 — MARYLAND
A painting by the same artist—possibly companion to above—has been located in a Philadelphia collection, but neither has indication of the artist's name.

14. GIRL ON BALCONY — ABOUT 1840 — PENNSYLVANIA
It is believed that this portrait originated in Virginia and later found its way into Pennsylvania.

15. MISS APPLETON OF IPSWICH — ABOUT 1840 — MASSACHUSETTS

16. KENTUCKY FAMILY — ABOUT 1820 — KENTUCKY

17. *MOTHER AND CHILD — DATED 1826 — PENNSYLVANIA
Painted by Ch. Palmer. Inscribed on back of canvas: "Ch. B. R. Palmer Pinxt. Decr. 1826."

18. MOTHER AND CHILD — DATED 1835 — NEW JERSEY
Painted by William Hillyer. Inscribed on back of canvas: "Wm. Hillyer 1835."

No. 27

19. JOHN MIX — DATED 1788 — CONNECTICUT
This and No. 20 are said to have been painted by McKay. The date—1788—is inscribed on book held by sitter.

20. RUTH STANLEY MIX — DATE, 1788 — CONNECTICUT
Companion to No. 19. Inscribed on stretcher: "Ruth Stanley, Born July 15, 1756. Married John Mix of New Haven".

21. MAN WITH JABOT — ABOUT 1815 — CONNECTICUT
Painted on wood panel.

No. 33

22. WOMAN IN LACE CAP — ABOUT 1815 — CONNECTICUT
Painted on wood panel, as companion to No. 21.

23. *MR. PEARCE OF HADLEY AS A BRIDEGROOM — ABOUT 1830 — MASSACHUSETTS

24. *MRS. PEARCE OF HADLEY AS A BRIDE — ABOUT 1830 — MASSACHUSETTS
Painted as companion to No. 23.

25. NEW JERSEY SQUIRE — ABOUT 1840 — NEW JERSEY

26. THE SQUIRE'S WIFE — ABOUT 1840 — NEW JERSEY
Painted as companion to No. 25.

27. *GEORGE WASHINGTON — ABOUT 1785 — NEW YORK
This portrait, obviously 18th century, is said to have been painted from life.

28. COMMODORE PERRY — ABOUT 1820 — GEORGIA

29. GENTLEMAN FARMER — ABOUT 1825 — ALABAMA

30. MAN IN BLUE — ABOUT 1825 — MASSACHUSETTS

31. MAN WITH HIGH STOCK — ABOUT 1825 — KENTUCKY
Painted on wood panel. Decorated frame is probably by the artist.

32. THE MERCHANT — ABOUT 1840 — GEORGIA
This portrait was brought to Atlanta from Zebulon, Georgia, but may have originated in Tennessee.

33. *ALONG THE SCHUYLKILL RIVER — ABOUT 1750 — PENNSYLVANIA
Painted on wood panel, presumably by member of the Heston family after whom the location portrayed, Hestonville, was named. It is now part of Philadelphia.

34. *WASHINGTON AND LAFAYETTE AT THE BATTLE OF THE BRANDYWINE — ABOUT 1800 — MASSACHUSETTS
Said to have been painted by an eye-witness in the late 18th century, and subsequently used as a decoration in an old tavern in Harvard, Massachusetts.

No. 34

No. 37

35. SOUTHERN SCENE ABOUT 1815 NEW YORK

Although this painting was found in a New York collection, it apparently depicts a scene in the South.

36. LANDSCAPE ABOUT 1820 PENNSYLVANIA

Painted on wood panel by Edward Hicks, and framed by the artist. According to the Leedom descendants, this painting was made by Hicks for his friend, Charles Leedom of Newtown, Pennsylvania.

Edward Hicks (1780-1849) was born in the village of Attleborough, Bucks County, Pennsylvania. At his parents' death, a year after his birth, Edward was adopted by the Twinings, a Quaker family, and at the age of thirteen was apprenticed to Tomlinson, a coach maker. It was in this capacity that he learned the crafts of carriage making and painting, later substituting canvas for coach panels. In 1811, he moved to Newtown, Pennsylvania, and shortly after established himself as a Quaker minister, travelling to Philadelphia, Baltimore, northern Pennsylvania, western New York, and as far as Canada. Subsequently, he preached in New Jersey, Ohio, Maryland, Indiana, Tennessee and Virginia. In his spare time, Hicks devoted himself to art, unable to resist the overwhelming desire for painting easel pictures referred to in his MEMOIRS (published in Philadelphia in 1851), as the "insufferable companion to voluptuousness and pride". Thus, he compromised with his conscience by selecting as his favorite subject an illustration of the eleventh chapter of Isaiah, using the same text in his preaching and in his painting—"The Peaceable Kingdom." Although Hicks painted this theme many times, no two versions are exactly alike. Another subject he liked and considered compatible with his religious teachings was "Penn's Treaty with the Indians", a treaty rigidly adhered to. This theme was used in several separate canvases, and often incorporated in his "Peaceable Kingdom." There are in addition, several landscapes (No. 36), allegorical subjects, "The Grave of

William Penn" (see No. 38), three versions of "The Twining Family", inn signs and fireboards. Through his painting he managed to support himself, his wife and their five children, and to pursue his pious career as preacher, earning the reputation of "One of the most popular and leading ministers of our time." Edward Hicks continued to paint until his death in Newtown, at the age of sixty-nine. Fortunately, many of his canvases have been found and have served to establish him as one of the truly significant artists of this country. Examples of his work are owned by the Museum of Modern Art in New York; the Worcester Art Museum in Massachusetts; The Phillips Memorial Gallery, in Washington, D. C.; the Doylestown Museum, and the Friends' Home in Newtown, Pennsylvania; the American Folk Art Gallery in New York; by members of the Hicks family, and several private collectors.

37. *THE PEACEABLE KINGDOM — ABOUT 1840 — PENNSYLVANIA
Painted by Edward Hicks and signed lower right: "Edw. Hicks, Pinxt." The decorated border and inscriptions therein lend an unusual note to this version of the artist's favorite theme.

38. *THE GRAVE OF WILLIAM PENN — DATE, 1845 — PENNSYLVANIA
Painted by Edward Hicks. Inscribed on face of canvas: "The Grave of Wm. Penn at Jordans in England". Signed on back of stretcher: "Painted by E. Hicks in his 68th year, For his Friend Ann Drake."

39. COUNTRY ROAD — 19 CENTURY — MASSACHUSETTS
Oil on paper.

40. POCAHONTAS SAVING JOHN SMITH — 19 CENTURY — MARYLAND
Exact date of this painting is undetermined. It seems to precede the colored lithographs of the mid-nineteenth century based on the same conception but varying in details. Among the better known prints is "Smith Rescued by Pocahontas", published by H. Schile of 10 Division Street, New York.

41. A. DICKSON ENTERING BRISTOL — DATED 1853 — PENNSYLVANIA
On back of the canvas a somewhat illegible inscription appears: "Alexandre Boudrou —Painted 1853", suggesting the name of the artist. Bristol Township is in Pennsylvania.

42. THE GOOD SAMARITAN—1 — 18 CENTURY — VERMONT
Painted on wood panel. Inscribed below painting: "And Jesus answering said: A certain man went down from Jerusalem to Jericho. Luke C.10 V.30". This and the five subsequent numbers represent a series of six panels illustrating the parable of "The Good Samaritan". It is believed that the group was originally hung in an inn at Woodstock, Vermont.

43. THE GOOD SAMARITAN—2 — 18 CENTURY — VERMONT
Painted on wood panel. Inscribed: "And fell among thieves, which stripped him of his raiment, and wounded him, and departed, leaving him half dead. Luke C 10 V 30."

44. *THE GOOD SAMARITAN—3 — 18 CENTURY — VERMONT
Painted on wood panel. Inscribed: "And by chance there came down a certain Priest that way, and when he saw him, he passed by on the other side. Luke 10. 31. And likewise a Levite, when he was at the place, came, and looked on him, and passed by on the other side. Luke 10. 32."

45. THE GOOD SAMARITAN—4 — 18 CENTURY — VERMONT
Painted on wood panel. Inscribed: "But a certain Samaritan, as he journeyed, came where he was and when he saw him, he had compassion on him. Luke 10. 33. And went to him and bound up his wounds, pouring in oil and wine. Luke. 10. 34."

46. THE GOOD SAMARITAN—5 — 18 CENTURY — VERMONT
Painted on wood panel. Inscribed: "And set him on his own beast. Luke 10. 34."

47. THE GOOD SAMARITAN—6 — 18 CENTURY — VERMONT
Painted on wood panel. Inscribed: "And brought him to an inn, and took care of him. Luke 10. 34."

48. *THE BOUNTIFUL BOARD — ABOUT 1800 — RHODE ISLAND
Painted on bed-ticking.

No. 48

PASTELS

Whether it is because PASTELS are comparatively perishable, or more likely because the medium requires professional training, there are few PASTELS in the folk art category. The word, PASTEL, is derived from the Latin, "pastillus", meaning a small roll or lozenge, descriptive of the shape. It is actually a chalk prepared with vegetable dyes in an assortment of colors. A special paper is used with a "toothed" surface to hold the chalk.

PASTELS were produced throughout Europe and are extensively in this country. The most distinguished of the American artists to employ this medium was John Singleton Copley, but among the popular artists' pure PASTELS in full color are rare and with few exceptions (see No. 53), are in the portrait group.

49. HENRY VOORHEES — ABOUT 1810 — OHIO

50. SARAH KENNEDY VOORHEES — ABOUT 1810 — OHIO
Companion to No. 49.

51. *A VANDERVEER OF MONMOUTH COUNTY — ABOUT 1815 — NEW JERSEY
This portrait and No. 52 were painted by the same artist. He has to his credit a number of pastels, chiefly of members of the Vanderveer family of Monmouth County, New Jersey. One example, in a private collection in New York, bears the signature, "H. C. 1819", but the full name of the artist is unknown. Other portraits are owned by the New Jersey Historical Society; the Nelson Gallery of Art in Kansas City, Missouri; the American Folk Art Gallery; and several private collectors.

52. *WOMAN WITH BOOK — ABOUT 1815 — NEW JERSEY
By "H. C." See No. 51.

53. THE VILLAGE GREEN — ABOUT 1820 — CONNECTICUT
The subject is probably based on an English print of the period.

No. 52 No. 51

No. 76

PAINTINGS IN WATERCOLOR

WATERCOLOR is the least difficult technique to handle, and this accounts for the extensive collection of paintings in the medium. Thanks to the home-made dyes employed, the color has been preserved for us in much of its brilliancy. The all-inclusive subject matter presents the many phases of early American life, its daily activities, its social interests and thoughts. There are landscapes, portraits, figure compositions, interiors, mourning pictures, family records, illustrations of biblical, historical and literary themes, as well as a preponderance of still life.

Inscriptions, signatures and dates occasionally found, indicate that—with the exception of portraits—most WATERCOLORS are the work of young girls in "female seminaries" or at home. Until the mid-nineteenth century, painting was a natural manifestation for a girl, as the domestic arts included spinning, weaving, sewing and embroidery. She made samplers incorporating the alphabet with representations of birds, animals, flowers and people. From this simple handicraft stage, she advanced to elaborate embroidered pictures, frequently combining a painted sky or face. (See Nos. 93, 95, 102 & 112.) It seems logical that she should have preferred the freer medium of paint, and thus embroidery was gradually replaced.

While some WATERCOLORS indicate that stencils were employed or that engravings were traced, the compositions are more frequently original in design. The girls drew upon their limited experience and added notes of rare ingenuity, simplifying the most complex composition with an intuitive sense of design. They carried over from their training in the practical arts a sense of order, precision, consummate control. The production of WATERCOLORS was furthered by a desire to enhance their lives and to decorate their homes with pictures when there

were soon to begin. It is hardly a coincidence that simultaneously with the birth of the public school system and the popularity of the Currier and Ives prints, the art of free expression died.

54. LADY IN WHITE CAP — ABOUT 1810 — CONNECTICUT

55. WOMAN IN LANDSCAPE — ABOUT 1810 — NEW YORK
Watercolor combined with pin-prick, and gold applique.

56. MRS. MARTHA ATKINS BARNES — ABOUT 1810 — CONNECTICUT
This portrait of Mrs. Barnes (1739-1834) was painted in Middletown, Connecticut, by her grandson, Lucius Barnes, when he was nine years old. The picture was found in Williamsburg, Virginia, where it may have been brought by another grandson, Llewelyn Barnes, who was a student at the College of William and Mary.

57. MAN IN PROFILE — ABOUT 1815 — NEW YORK
Painted as companion to No. 58.

58. WOMAN IN PROFILE — ABOUT 1815 — NEW YORK
Painted and signed by "E. C. P."

59. COMMODORE PERRY — ABOUT 1820 — RHODE ISLAND
Inscribed below: "Commre O. H. Perry."

60. YOUNG WOMAN — ABOUT 1820 — MASSACHUSETTS

61. MAN WITH WHITE STOCK — ABOUT 1830 — CONNECTICUT

62. MRS. SARAH CUSHMAN — ABOUT 1830 — MASSACHUSETTS
Mrs. Cushman was a resident of Bernardston, Massachusetts.

63. LADY IN BLUE — ABOUT 1830 — VIRGINIA

64. SILHOUETTE PORTRAIT OF WOMAN — ABOUT 1830 — NEW HAMPSHIRE

65. SILHOUETTE PORTRAIT OF WOMAN — DATED 1831 — NEW HAMPSHIRE
All but head of sitter painted in watercolor. Letter she holds bears inscription: "Aged 23 1831."

66. GIRL WITH NECKLACE — ABOUT 1835 — MASSACHUSETTS

67. WOMAN IN INTERIOR — ABOUT 1835 — MAINE
Several examples by the same artist have been found. While a number of these are carefully inscribed with the names of the sitters and the dates of execution—all in the 1830's—the painter failed to affix his own signature. It is believed that he lived in Berwick, Maine, and travelled throughout the East, painting portraits in watercolor of similar type. His best known work is, "The Yorke Family at Home", in the collection of the Museum of Modern Art, and he is represented also in the New York Historical Society, The American Folk Art Gallery, and in several private collections.

68. THE TILTON FAMILY — DATED 1837 — MAINE
Painted by the same artist as No. 67. The inscriptions read: "John T. Tilton Aged 33 Decembr 2d 1836. Isabell A. Tilton Aged 1 year & 7 months June 13th 1837 Hannah B. Tilton Aged 32 March 8th 1837."

69. HENRY A. MOREHOUSE — DATED 1839 — NEW YORK
Inscribed below: "Henry A. Morehouse. Taken 1839. Age 23."

70. MRS. HENRY A. MOREHOUSE — DATE, 1839 — NEW YORK
Painted as companion to No. 69.

71. NEW ENGLAND GENTLEMAN — ABOUT 1840 — MASSACHUSETTS

72. MR. BRIGGS — ABOUT 1840 — VIRGINIA
One of three portraits of the same family, found in Richmond. See Nos. 73 & 74.

73. MRS. BRIGGS — ABOUT 1840 — VIRGINIA

74. MARY BRIGGS — ABOUT 1840 — VIRGINIA

No. 79

75. THE TWO LOVERS — DATED 1841 — RHODE ISLAND
Inscribed: "The to Lovers. 1841".

76. *MR. & MRS. EBEN DAVIS — ABOUT 1850 — MASSACHUSETTS
Painted by Eben Davis. Inscribed on wood backing: "Mr. & Mrs. Eben Davis of . . . Mass. Painted by Mr. Davis before marriage". Another double portrait by the same artist is in the collection of The American Folk Art Gallery.

77. MAN HOLDING SPECTACLES — ABOUT 1850 — PENNSYLVANIA

78. MISS LIBERTY — ABOUT 1790 — NEW JERSEY
Watercolor and pin-prick by "F", signed lower right. Inscribed: "Liberty and Independence. Ever Glorious Memory. UNITED STATES AMERICA 1776".

79. *THE OLD PLANTATION — ABOUT 1800 — SOUTH CAROLINA
Found in Columbia, but is said to have come from a plantation between Orangeburg and Charleston. Note the similarity of architecture to that of Williamsburg.

80. LADY OF THE LAKE — ABOUT 1810 — MASSACHUSETTS

81. MAKING HAY — ABOUT 1810 — MASSACHUSETTS

82. APPLE GATHERERS — ABOUT 1810 — MASSACHUSETTS

83. FISHERMEN IN PASTORAL LANDSCAPE — ABOUT 1820 — MASSACHUSETTS

84. THE SHEPHERD AND HIS FLOCK — ABOUT 1820 — MASSACHUSETTS
Watercolor and pin-prick.

85. THE GAY CAVALIER — ABOUT 1820 — MASSACHUSETTS
Signed lower left: "By E. P. Davis."

86. PAUL AND VIRGINIA — ABOUT 1820 — MASSACHUSETTS

87. LANDSCAPE WITH BEEHIVES — ABOUT 1820 — MASSACHUSETTS

88. TOWN BRIDGE — ABOUT 1830 — MASSACHUSETTS

No. 94

89. MEMTRIES OF LOVE ABOUT 1835 GEORGIA
Inscription, barely legible on sheet of music, reads: "When we two parted . . . thou and I never shall meet . . . "

90. FISHERMEN WITH NET ABOUT 1840 OHIO
Said to have been painted by H. Ward of Youngstown, Ohio.

91. MY BONNIE STEED ABOUT 1850 KENTUCKY
Painted and signed below: "My Bonnie Steed, by I Bartlett".

92. MOURNING PICTURE—STEDMAN ABOUT 1801 MASSACHUSETTS
Painted in black and white. Inscribed: "YOUTH Sacred to the Memory of John Stedman died September 17—1801, Aged 27 years. RESURGAM".

93. MOURNING PICTURE—CUSHMAN ABOUT 1802 RHODE ISLAND
Watercolor and embroidery on silk, by Mary Cushman. Inscribed: "Sacred to the memory of Lieut. JACOB CUSHMAN, who departed this life Nov. 14th, 1802 in the 29th year of his age. Believe, and look with triumph on the Tomb! - MARY CUSHMAN".

94. *MOURNING PICTURE—PAGE ABOUT 1808 SOUTH CAROLINA
Inscribed: "SACRED TO THE MEMORY OF SALLY PUTNAM PAGE Who died July 2, 1808, Aged 15 months—Not lost—but gone before".

95. MOURNING PICTURE—WASHINGTON ABOUT 1810 RHODE ISLAND
Watercolor and embroidery on silk. Painted by Catherine Townsend Warner (1785-1828), daughter of Thomas and Mary (Hill) Warner of Old Warwick, and wife of William Harrison of Apponaug, Rhode Island. Inscribed below: "THE GENIUS OF AMERICA TRAMPLING ON THE BRITISH COLOURS AND PLACING THE LAUREL WREATH ON THE HEAD OF WASHINGTON. BY CATHERINE T. WARNER".

96. MOURNING PICTURE—FARR ABOUT 1815 MASSACHUSETTS
Inscribed: "The Memory of Elizabeth Farr who died Oct. the 22, 1813. Her sorrows now are at an end The Lord did for her call And Jesus is her loving friend Her life her health her all".

97. MOURNING PICTURE—ALONE ABOUT 1815 MASSACHUSETTS
No inscription appears.

98. JOSEPH INTERPRETING DREAM ABOUT 1790 MAINE
Inscribed below: "Joseph Interpreting Pharaoh dreams. And Joseph said unto pharaoh the dream of pharaoh is one god hath shewed pharaoh what he is about to do. Genesis, Chap. XLI, verse 25."

99. JOSEPH AND HIS BRETHREN ABOUT 1790 MAINE
Painted as companion to No. 98. Inscribed: "Joseph introducing five of his Brethren, and Jacob his father unto the presence of pharaoh. And Joseph brought in Jacob his father, and set him before pharaoh: and Jacob blessed pharaoh. Genesis Chap. XLIII verse 7."

100. STAGES OF MAN ABOUT 1800 NEW YORK
Varnished with cherry gum. Each of the fifteen stages illustrated is accordingly inscribed—from "Infancy" to "Burying".

101. *BAPTISM OF OUR SAVIOUR ABOUT 1810 CONNECTICUT
Painted by Ann Johnson. Inscribed: "ANN JOHNSON. BABTISAM OF OUR SAVOUR."

102. HOLY FAMILY ABOUT 1810 MASSACHUSETTS
Watercolor and needlework on silk, by Mary L. Ingraham. Inscribed below: "Holy Family. By Mary L. Ingraham."

103. REBECCA AT THE WELL ABOUT 1810 CONNECTICUT

No. 101

104. MOSES IN THE BULRUSHES — ABOUT 1810 — CONNECTICUT
Painted on silk.

105. ABSALOM SLAIN BY JOAB — ABOUT 1810 — MASSACHUSETTS
Inscribed: "ABSALOM slain by JOAB. And Absalom rode upon a mule, and the mule went under the bows of a great Oak and his head caught hold of the oak and he was taken up between the heaven and the earth and the mule that was under him went away. II Sam. Chap. 18th ver. 9."

106. JEPTHAH'S RETURN — DATED 1812 — NEW YORK
Painted on silk by Betsy B. Lathrop. Inscribed on papers pasted to wood backing: "The work of Betsey Lathrope in 1812—Japhthah—'Daughter came out to meet him,' Judges XI—34." "Painted by Betsy B. Lathrop. Given to M. A. Cornwell." The picture formerly belonged to Miss Mary Cornwell of Quogue, Long Island, great-niece of the artist.

107. THE PRODIGAL SON—1 — ABOUT 1810 — CONNECTICUT
Painted by Amos Doolittle. Inscribed: "The Prodigal Son Receiving his Patrimony". Amos Doolittle, famous American engraver, was born in Cheshire, Connecticut, in 1754 and died in New Haven, 1832. This and the three subsequent pictures, Nos. 108-110, were apparently preliminary studies for the series of the same name engraved by Doolittle in a somewhat different version, published and sold by Shelton and Kensett in 1814. Doolittle also made the four engravings depicting the battles of Lexington and Concord—published in 1775—considered among the most important historical plates produced in America.

108. THE PRODIGAL SON—2 — ABOUT 1810 — CONNECTICUT
The original inscription, "The Prodigal Son Revelling with Harlots", is illegible.

109. THE PRODIGAL SON—3 — ABOUT 1810 — CONNECTICUT
Inscribed: "The Prodigal Son in misery".

110. THE PRODIGAL SON—4 — ABOUT 1810 — CONNECTICUT
Inscribed: "The Prodigal Son Reclaimed".

No. 114

No. 122

111. BONAPARTE IN TROUBLE — ABOUT 1815 — CONNECTICUT
Painted by Amos Doolittle. Inscribed: "BONAPARTE IN TROUBLE" "EXPLANATION. 1 The infernal spirit enticing Bonaparte with the Crown of Russia—2 Bonaparte arrested in his progress by the Russian Bear—3 The British Lion attacking him in the rear, having already wrested from his power the Crowns of Spain and Portugual—4 The Confederated Eagle of Austria and Prussia plucking the feathers of the Rhinish Confederation—5 The Genius of Europe breaking the scepter of Bonaparte and loudly proclaiming Louis the XVIII—". This watercolor is apparently the original for Doolittle's famous cartoon of the same name, as the engraving is identical with one slight exception. In the latter, the full form of the devil emerges from the smoke.

112. CHRIST AND WOMAN OF SAMARIA — ABOUT 1820 — SOUTH CAROLINA
Watercolor and needlework on silk.

113. THE PRODIGAL SON — ABOUT 1830 — RHODE ISLAND
Said to have been painted by a young woman in Providence. The individual scenes are fully described with biblical verse in fine script.

114. *THE PICKET FENCE — ABOUT 1820 — CONNECTICUT

115. MOUNT VERNON — ABOUT 1820 — NEW YORK
Inscribed: "The Home of George Washington, Mount Vernon, Va." This painting is evidently a copy of the popular aquatint of Mt. Vernon drawn by Alexander Robertson, engraved by Francis Jukes, and published by Robertson and Jukes in London in 1800. See No. 121, based on same print.

116. THE POTOMAC RIVER — ABOUT 1830 — NEW YORK

117. PEMBROKE CASTLE — ABOUT 1835 — MASSACHUSETTS
Inscribed: "Pembroke Castle". Probably based on print of that name.

118. DEER AND PAGODA — ABOUT 1835 — MASSACHUSETTS

119. HARPER'S FERRY, VIRGINIA — ABOUT 1835 — VIRGINIA

120. ISLANDS — ABOUT 1840 — NEW JERSEY
Said to have been painted by a Miss Ely. A companion picture by same artist is in a New York private collection.

121. MOUNT VERNON — DATED 1842 — VERMONT
Painted by Susan Whitcomb, whose name is listed as a pupil in the catalogue of the Literary Scientific Institution, issued in 1842. Inscribed below: "The residence of Gen. Washington Mt. Vernon Vir. Painted by Susan Whitcomb at the Lit. Sci. Institution, Brandon, Vt. 1842." This painting is a more personal version of the aquatint referred to in No. 115.

122. FRUIT IN BLUE BOWL — ABOUT 1815 — MASSACHUSETTS

123. FRUIT IN BASKET — DATED 1816 — MASSACHUSETTS
Signed and inscribed on wood backing: "Painted by Matilda Wilder in 1816, without artist instruction."

124. STILL LIFE WITH WATERMELON — ABOUT 1820 — MASSACHUSETTS
Based on a theorem more frequently found among the paintings on velvet.

125. YELLOW BASKET WITH FRUIT — ABOUT 1820 — MASSACHUSETTS

126. FRUIT AND LEAVES — ABOUT 1820 — MASSACHUSETTS

127. FRUIT IN YELLOW BOWL — ABOUT 1820 — MASSACHUSETTS
Signed on wood backing: "Painted by Mary R. Wilson". Gold bands are appliqued.

128. VARIED FRUIT — ABOUT 1820 — NEW HAMPSHIRE
Painted on silk, by member of the Saben family of Winchester.

129. FORMAL STILL LIFE — ABOUT 1830 — MASSACHUSETTS
One of a group of six pictures in this collection, based on the same theorem, executed in several media. See Nos. 130-132, 176, and 187.

130. FORMAL STILL LIFE — ABOUT 1835 — MASSACHUSETTS
Watercolor and stencil. See No. 129.

131. FORMAL STILL LIFE — ABOUT 1835 — MASSACHUSETTS
Watercolor and stencil. See No. 129.

132. FORMAL STILL LIFE — ABOUT 1835 — MAINE
Crayon and stencil. See No. 129.

133. FLOWER BASKET — ABOUT 1835 — MASSACHUSETTS

134. MELONS AND OTHER FRUIT — ABOUT 1835 — NORTH CAROLINA
Probably painted by a pupil at the Salem Academy. This Academy, founded shortly after the middle of the eighteenth century, is one of the earliest institutions of higher learning for women in the South.

135. PARROT ON BRANCH — ABOUT 1835 — MASSACHUSETTS

136. AN APPLE — ABOUT 1840 — PENNSYLVANIA

137. FAMILY RECORD — ABOUT 1822 — NEW YORK
Painted and signed lower left by J. Dalee of West Troy, New York. Inscribed: "IN GOD WE HOPE" "Honor thy Father and thy Mother". Under the heading, "FAMILY RECORD", are listed the birth, marriage and death records of George Bruet and Christianne File, and their nine children, with dates ranging from 1764 to 1857. The last entry in the original handwriting is that of March 31, 1812, dating the painting accordingly.

No. 144

FRACTURS

Based on the art of calligraphy, FRACTUR is the popular name applied to the Pennsylvania German illustrated manuscripts or "fraktur-schriften". The word refers specifically to a Gothic letter, but as a medium, FRACTUR is a quill drawing tinted with home-made dyes applied with a cat's hair brush. Both a survival and a revival of an art firmly established in mediæval Europe before the invention of printing, FRACTUR was taught in Ephrata, Pennsylvania, as early as 1730, and flourished throughout the state among the Dunkers, Schwenkfelders, the Amish and Moravians until the middle of the nineteenth century—when the printed "Taufscheine" and other documents replaced the highly decorative originals. The gaily illustrated rewards of merit, the certificates of birth, baptism, confirmation, and marriage, were executed by ministers, schoolmasters, professional penmen, and occasionally by members of the family. Boys at school frequently made the book plates and the school book illustrations, while itinerant professionals produced the rare Moral Precepts and House-blessings, decorated and inscribed with long verses. The inscriptions were almost always in German.

Similar designs incorporating the traditional tulip, birds, heart, mermaids, etc., apparently religious in significance, appear in various combinations, and were used not only in the illuminated manuscripts, but also for decorating dower chests, furniture, kitchen utensils, pottery, coverlets and other household objects.

138. MORAL PRECEPT DATED 1798 PENNSYLVANIA
Known as an "Irrgarten", this painting includes a series of prayers written in fine script and illustrated with symbolic designs. The lower border includes the inscription: "Written the 2nd of May, 1794."

139. BOOK PLATE DATED 1798 PENNSYLVANIA
Inscribed with the date, 1798, this is an example found in Berks County, and is known as a "Bucher-zeichen".

140. STYLIZED FLOWERS — ABOUT 1800 — PENNSYLVANIA
Although commonly referred to as a Book-mark or "Lese-zeichen", this is probably a color design for use as a sample.

141. BIRD ON BRANCH — ABOUT 1800 — PENNSYLVANIA
Found in Lancaster County, this may have been a book page.

142. THE PEACEABLE KINGDOM — ABOUT 1800 — PENNSYLVANIA
Probably a book illustration.

143. PROMENADE — ABOUT 1800 — PENNSYLVANIA
Probably a book illustration.

144. *BIRTH CERTIFICATE — ABOUT 1810 — PENNSYLVANIA
Known as a "Geburts and Tauf-Schein", this painting records the birth of Elisabeth Portzline on December 11, 1809, and her baptism on January 1, 1810.

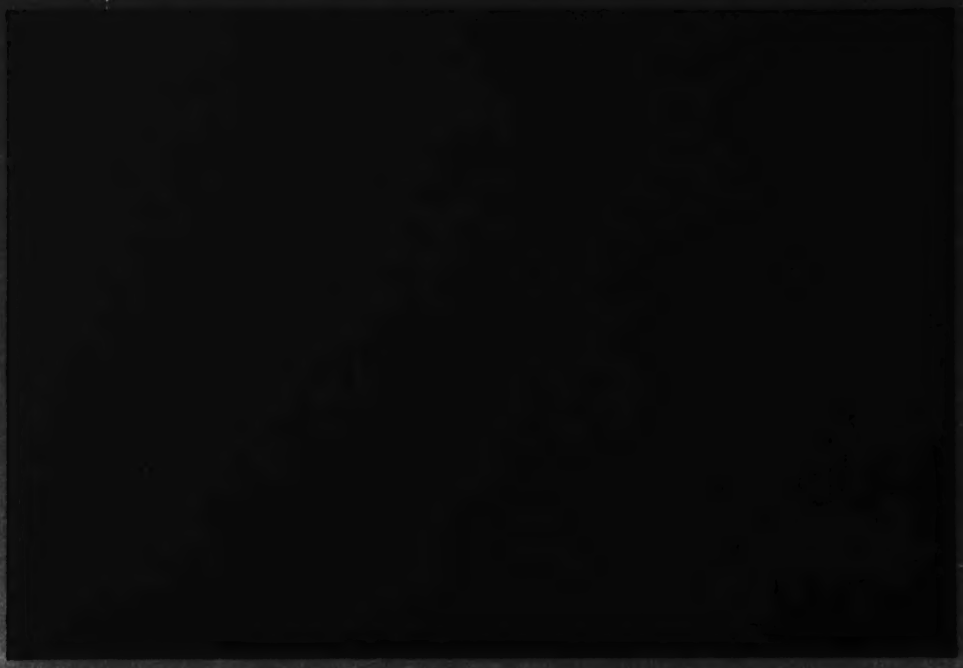
STEEL PEN DRAWINGS

STEEL PEN DRAWING was evidently a masculine art, in the form of a penmanship exercise comparable to the more recent Palmer method. This difficult technique was taught in academies for boys, or privately by "masters of penmanship" whose samples were frequently copied. The drawings, found mostly in New York State and in New England, are usually signed with a male name and proudly inscribed, "executed entirely with a pen". Patriotic and historical subjects, animals, birds, and equestrian figures served as chief inspiration.

145. *LIBERTY AND INDEPENDENCE — DATED 1849 — NEW YORK
Drawn in colored inks. Inscribed: ". . UE LIBERTY AND INDEPENDENCE 1849".

146. TWO OFFICERS — ABOUT 1850 — MASSACHUSETTS
Drawn with colored inks by J. G. Morse. Inscribed: "ALL WITH A PEN BY J. G. Morse Writing Academy by J. G. Morse".

No. 145



No. 148

PAINTINGS ON VELVET

The art of PAINTING ON VELVET was generally practiced by "accomplished young ladies", from 1800 to 1820, and continued in a minor way until 1840. It was taught in finishing schools throughout New England, in New York, Philadelphia, Maryland, and further south. Several books were published offering "receipts" for use at home, outlining the methods for pursuing the difficult technique. White cotton velvet was used, and the color had to be applied with great dexterity to avoid matting the surface of the cloth, and to prevent overlapping of tones. A choice of three paint media was offered—a combination of oil and turpentine; a mixture of colored powder, tragacanth and water; or home-made dyes with alumina as a binder. Stencils or "theorems" were often employed for outlining the designs, but the individuality of the artist is evident in the absence of repetition, and in the presence of original compositions, all carried out in varying color arrangements.

Still life predominates in subject matter. However, there are landscapes, biblical themes, illustrations, genre and mourning pictures. Some of the same patterns appear in the watercolor group which is much larger in number. No doubt, it is because of the virtuosity and patience required, that PAINTINGS ON VELVET are comparatively rare.

147. SILHOUETTES — ABOUT 1810 — MASSACHUSETTS
May have been a Valentine.

148. *MORGAN ADDRESSING HIS FRIENDS — ABOUT 1820 — VIRGINIA
Inscribed: "C. S. Morgan Delivering an address to his friends of Virginia". Although found in New Jersey, this painting apparently originated in Virginia.

149. THE SHEPHERDESS — ABOUT 1820 — MASSACHUSETTS

150. COURTING — DATED 1825 — PENNSYLVANIA
Painted by Mary Ann Kimball. Originally inscribed on back: "Mary Ann Kimball, 1825".

151. RUTH AND NAOMI — ABOUT 1825 — NEW YORK

152. MOURNING PICTURE—CLARK — ABOUT 1824 — MASSACHUSETTS
Inscribed: "IN MEMORY OF Clarissa N. Clark and Caroline G. Clark Who died Aug. 25, 1824 Aged 9 Months." IN MEMORY of Samuel N. Clark Who died Nov. 2, 1811 Aged 19 months." Pattern similar to No. 154. Both were no doubt made from same theorem.

153. MOURNING PICTURE—SNELL — DATED 1824 — MASSACHUSETTS
Painted by Polly C. Dean. Signed upper left: "Polly C. Dean. Easton. May 18th 1824." Inscribed: "Stop here, my friends & look at these Two deadly looking willow trees, And when you read this date of three Think of the glass that runs for thee. Sacred to the Memory Of Mr. Cyrus Snell. Who died Oct. 29th. 1805. Aged 27 years. Also Betsy Snell. Who died Dec. 15th. 1805. Aged 27 years, 8 months & 3 days. Sacred to the Memory of Calvin Keith. Who died Oct. 10th. 1805. Aged 23 years, 8 mo. & 16 days."

154. MOURNING PICTURE—LEFT BEHIND — ABOUT 1825 — MASSACHUSETTS
No inscription appears. The pattern is similar to No. 152.

155. MOURNING PICTURE—BARTLETT — DATED 1826 — MASSACHUSETTS
Painted by Lucy F. Bartlett. Signed below: "By Lucy F. Bartlett. At Miss Sampson's School, Kingston 1826." Inscribed: "Sacred to the memory of LUCY F. BARTLETT who died August the 22d, 1804. Aged 3 years and 3 months, and ICHABOD BARTLETT, who died August the 17th, 1826, Aged 17 years, Children of Capt. Joseph and Mrs. Lucy Bartlett. Farewell, my children, both Farewell; It is the will of God—I hope you've reason now to tell The goodness of the Lord. You were most near and dear to me, I have you in my heart, Yet the best friends must sever'd be; 'Twas just that we should part."

156. MOURNING PICTURE—DAVENPORT — ABOUT 1830 — MASSACHUSETTS
Painted in black and white. The inscriptions were applied subsequently. "In Memory of Mr. James Davenport of Dorchester Who died July 15th A.D. 1824. aged 64 years and 9 months And Mrs. Esther Davenport his wife Who died May 18th AD. 1834. Aged 68 years and 8 months. Peace to their departed Spirits."

157. ROMANTIC LANDSCAPE — ABOUT 1825 — CONNECTICUT

158. LANDSCAPE WITH CASTLE — ABOUT 1825 — NEW YORK
Based on theorem pattern occasionally found in watercolor also.

159. STILL LIFE — ORIGINAL — NEW JERSEY
Inscribed lower right: "Done by Eleanor L. Coward".

160. STILL LIFE WITH WATERMELON — THEOREM — NEW YORK

161. PINEAPPLE AND OTHER FRUIT — THEOREM — MASSACHUSETTS

162. PINEAPPLE AND OTHER FRUIT — THEOREM — MASSACHUSETTS

163. *FRUIT, BIRD AND BUTTERFLY — THEOREM — MASSACHUSETTS

164. FRUIT, BIRD AND BUTTERFLY — THEOREM — MASSACHUSETTS

165. BASKET OF FRUIT — ORIGINAL — MASSACHUSETTS

166. THE FULL BASKET — THEOREM — MASSACHUSETTS

167. THE FULL BASKET — THEOREM — MASSACHUSETTS

No. 163

168.	THE FULL BASKET	THEOREM	NEW JERSEY
169.	THE WICKER BASKET	ORIGINAL	MASSACHUSETTS
170.	SCATTERED FRUIT	ORIGINAL	MASSACHUSETTS
171.	PEACHES AND PLUM IN BASKET	THEOREM	MASSACHUSETTS
172.	FRUIT ON BRANCH	THEOREM	MASSACHUSETTS
173.	PEACHES, GRAPES AND BERRIES	THEOREM	MASSACHUSETTS
174.	PEACHES, GRAPES AND BERRIES	THEOREM	MASSACHUSETTS
175.	GRAPEVINE	ORIGINAL	MASSACHUSETTS
176.	FORMAL STILL LIFE	THEOREM	MASSACHUSETTS
	One of group of six based on same theorem executed in several media. See Nos. 129-132 and 187.		
177.	FORMAL FLOWERS	THEOREM	MASSACHUSETTS
178.	FLOWERS IN BLUE BOWL	ORIGINAL	MASSACHUSETTS
179.	FLOWERS AND BUTTERFLY	ORIGINAL	VIRGINIA
180.	WHITE VASE OF FLOWERS	ORIGINAL	NEW YORK
181.	BRIGHT FLOWERS	ORIGINAL	MASSACHUSETTS

PAINTINGS ON GLASS

The popularity of PAINTING ON GLASS in England and in Germany was brought over to the colonies in the eighteenth century and continued here through the mid-nineteenth century. Much of it appeared in the decoration of clocks and mirrors, but there were many such paintings created for independent framing. In New England and New York, boats, naval battles, still life, genre and landscapes were the favorite subjects, while the Pennsylvania Germans showed a preference for religious motives, portraits of young women and heroes of the day.

These pictures were painted in oil on the reverse side of the glass, often backed with a final coat of white paint to create greater luminosity. Although completely original designs have been found in this medium, most PAINTINGS ON GLASS were based on existing prints. In some cases the outline was traced from the print and the color applied. More frequently, a mezzotint was actually placed on a sheet of fine crown glass coated with Venice turpentine; the paper was subsequently removed, and the color filled in. A later method involved the combination of tinsel with oil paint, resulting in a profusion of still lifes which persisted through the decline of the colorful medium of PAINTING ON GLASS.

182. GEORGE WASHINGTON — 19 CENTURY — KENTUCKY
Inscribed below: "Washington". Pennsylvania German example.

183. ANDREW JACKSON — 19 CENTURY — RHODE ISLAND
Inscribed below: "General Andrew Jackson". Pennsylvania German example.

184. THE CROWNING OF MARY — 19 CENTURY — PENNSYLVANIA
Inscribed below: "S. Maria Kronung".

185. THE LAST SUPPER — 19 CENTURY — GEORGIA
Inscribed below: "das 'H' Abendmahl". Pennsylvania German example.

186. MELONS, PLUMS AND GRAPES — 19 CENTURY — MASSACHUSETTS

187. FORMAL STILL LIFE — 19 CENTURY — MAINE
Painting in oil combined with tinsel. See Nos. 129-132, and 176.

No. 183

No. 189

SCULPTURE IN WOOD

Folk SCULPTURE has a continuous history in this country, from the superb, carved tombstones of the first settlers to the lawn ornaments of the Victorian period. The remarkable variety of objects in wood, metal, clay or chalk were created by carpenters, shipwrights, cabinet makers, house builders, professional carvers, miscellaneous whittlers, blacksmiths, coppersmiths, potters, and amateurs from every walk of life. The WOOD SCULPTURE includes ships' figureheads, weathervanes, trade signs, a few portraits, phrenology busts, wild fowl decoys, architectural trim, whirligigs, carved ornaments and toys.

Figureheads represent the most ambitious and distinguished manifestations in the field. The universal custom of attaching a symbolic figure to the bow of a vessel dates back to ancient times—to the Egyptians, Phoenicians, Greeks and Romans. The famous "Winged Victory

of Samothrace", dated about 300 B.C., represents the goddess as moving forward on the prow of a ship. The Figurehead tradition prevailed in America from the beginning of the seventeenth century until the end of the clipper ship era. Craftsmen, a few trained in Europe, the majority trained in native seacoast shipyards, met the great demand for such decoration with magnificent effigies carved with consummate skill. Many legends have arisen regarding the superstitions of the sea which prompted the choice of subject. Indian chiefs and maids (See No. 188) shared honors with British rulers, admirals, lions, unicorns. After the Revolution, English emblems were replaced by the American Eagle, Washington, or portraits of the shipowner's wife or daughter in her Sunday best. The War of 1812 introduced naval heroes and statesmen, who vied in popularity with the monumental allegorical figures of man, bird or beast, as well as mythological gods and classical busts (See No. 189). For protection against the elements, the Figureheads were painted white, but more frequently were finished in polychrome, thus adding to the unpretentious elegance of what may be called the outstanding contribution in native SCULPTURE.

The similarity in style suggests that the early Cigar Store Indians were carved by men employed as figurehead makers. Introduced to the Colonies by England about 1710, the use of this trade symbol became most fashionable. To supply the need, many carvers set up shop and turned out great numbers of Indians and Squaws, augmented by the Turk, Sir Walter Raleigh, Punch, a Scot, or Uncle Sam. Many were original designs (Nos. 191-2), but more were based on existing prints, varying in relation to the skill or fancy of the maker. As the popularity increased, the quality declined. Soon, tobacco shops throughout the States boasted figures painted in bright hues to attract the passerby. This practice continued until the end of the nineteenth century when the Cigar Store Figures carved in wood, together with the later models cast in metal, disappeared.

Other Trade Signs—the glove, the boot, the hat, the horse (See No. 206), the sheaf of wheat—were neither so romantic nor so large in scale. Nevertheless, they served equally well to proclaim the wares of merchants or craftsmen. A number of these objects are akin to Toys and it is not always possible to differentiate between the two. Children played with gaily decorated animals, dolls, Sunday toys, articulated figures, games, penny toys, and hobby horses, some crudely whittled by older members of the family. They amused themselves with the papier maché squeak birds, or learned to save in metal banks. Lacking the intricacy of our present Toys, these had the elements of sculpture which favorably compare with the mantel ornaments (See Nos. 200-203) and architectural trim (See Nos. 198 & 199).

Unlike the other forms of SCULPTURE, the wild fowl Decoy is indigenous to this land. Long in vogue among the Indians, the use of the bird Decoys was adopted by our first settlers and continues to this day. The material is largely confined to wood, painted in abstract design in keeping with the rule "that realistic copies of birds do not attract wild fowl. Only decoys created as abstract symbols are effective". (See No. 205). It may be assumed that those painted naturalistically were intended as decorations. (See No. 204). An endless variety of Decoys exists, conceived primarily to lure the living bird within the range of the hunter's weapon, but unconsciously achieving aesthetic quality as well.

188. POCAHONTAS — 75" HIGH — NEW YORK
Ship's Figurehead. Wood carving in the original polychrome, made in the late eighteenth century. Found in the Virgin Islands by the late Max Williams.

189. *BUST OF GIRL — 28" HIGH — CONNECTICUT
Ship's Figurehead. Wood carving, painted white. Removed from a schooner which sailed on Long Island Sound.

190. HEAD OF BIRD — 20" LONG — MAINE
Biller-head from a New England vessel. Wood carving with traces of original white paint. Said to represent the mythical roc.

191. *TRAPPER INDIAN — 43" HIGH — MASSACHUSETTS
Cigar-store Figure. Wood carving in polychrome.

No. 191

192. ARCHAIC INDIAN — 51" HIGH — MASSACHUSETTS
Cigar-store Figure. Wood carving showing traces of the original polychrome. Said to have been carved by an Indian in the late eighteenth century.

193. INDIAN SQUAW — 59" HIGH — CONNECTICUT
Cigar-store Figure. Wood carving in polychrome and gilt.

194. INDIAN SQUAW — 34" HIGH — KENTUCKY
Cigar-store Figure. Wood carving, painted.

195. TURK — 43" HIGH — NEW JERSEY
Cigar-store Figure. Wood carving in polychrome. This type of figure was introduced with the popularity of Turkish tobacco.

196. *EAGLE — 28" HIGH — CONNECTICUT
Said to have been used as a flagpole top. Wood carving painted black and white, with set-in glass eyes.

197. *ARCHER ON HORSEBACK — 38" LONG — RHODE ISLAND
Weathervane. Figure of Indian is of sheet iron cut in silhouette, and is attached with a peg to the horse which is carved in wood, and gilded.

198. SPREAD EAGLE — 30" LONG — LOUISIANA
Wood carving, gilt. Wood streamer is lettered: "FOR THOSE I LOVE". Found in New Orleans but is said to have been carved by a craftsman in St. Francisville.

199. EAGLE — 12" SPREAD — GEORGIA
Wood carving, probably used as architectural decoration.

200. SCHIMMEL EAGLE — 32" SPREAD — PENNSYLVANIA
Wood carving in the original polychrome. Attributed to Schimmel, a Pennsylvania carver about whom no authentic information is available. The popular belief among Pennsylvania Germans is that he was a veteran of the Mexican or Civil War, and traveled from county to county, earning his keep by carving a variety of birds and animals, with an occasional figure, to be used as toys or mantel ornaments. Examples of "Schimmel carvings" are in the deForest rooms in the Metropolitan Museum, the New York Historical Society, the Museum of Modern Art and several other institutions; in the American Folk Art Gallery and many private collections.

201. PIGEON — 12" HIGH — PENNSYLVANIA
Wood carving, decorated in brilliant colors.

202. *PIGEON — 8½" HIGH — NEW JERSEY
Wood carving decorated in brilliant colors, with set-in glass eyes. The similarity in the carving and decorative details suggests that this bird and No. 201 are the work of the same craftsman, obviously a Pennsylvania German.

203. PHEASANTS — 9½" HIGH — NEW YORK
Pair of wood carvings in polychrome. Probably used as mantel ornaments.

204. *LOON—DECOY — 17" LONG — NEW JERSEY
Wood carving painted in realistic design, with set-in glass eyes.

205. DUCK—DECOY — 15" LONG — NEW YORK
Wood carving painted in abstract design.

206. *HORSE — 15" HIGH — MASSACHUSETTS
May have been used as saddler's sign. Wood carving showing traces of original green paint.

207. SHEEP — 24" LONG — NEW JERSEY
Wood carving painted white.

208. BULL — 8½" LONG — NEW YORK
Wood carving painted in white and gold.

209. GEORGE WASHINGTON — 12" HIGH — DELAWARE
Wood carving in polychrome. Shows characteristics of Pennsylvania German chalkware busts, which may have inspired this carving.

210. HUNTER — 14" HIGH — PENNSYLVANIA
Wood carving in polychrome. Arms swing on shoulder pivots.

SCULPTURE IN METAL

The combination of utility and art is particularly well demonstrated in the METAL SCULPTURE. Every object was made for practical use, for a specific place. Experienced craftsmanship and a high level of accomplishment were required to produce the weathervanes, portrait figures, stove plates, hitching posts, door stops and other decorations. In the early 1700's, there were foundries in existence, but a good deal of the material was forged by the village blacksmith, hammered by the coppersmith or amateur. While it is probable that some of

No. 196

the original models were brought over from the mother countries, such instances are relatively rare. In most cases, the wooden patterns were designed by local carpenters or professional carvers, unless the metal worker preferred to rely upon his own creative ability.

The most prevalent form in metal sculpture is the Weathervane. Like the figurehead, it has a long ancestry. As far back as 100 B.C., the swinging figure of Triton embellished the Tower of Winds in Athens. Five hundred years later, a monumental female figure served as a weather indicator in Constantinople. These isolated cases were followed by a wide use of cockerel Weathervanes on churches as the result of a papal decree. The custom spread with new symbols and designs. Metal bannerets turned on castle turrets in England and in France. The Scandinavians used vanes on ships. After the French Revolution, the general public adopted vanes, and the popularity spread throughout Europe. The art reached these shores in the seventeenth century and continued along the Atlantic seaboard, north and south. Great quantities of Weathervanes were produced by artisans until the 1850's, when replicas were commercially manufactured.

211. GEORGE WASHINGTON 47" HIGH NEW YORK

Lawn Figure. Hollow cast iron in the round; painted. During the second half of the nineteenth century, this and the companion figure of Martha Washington, were used as lawn ornaments.

212. RABBITS — 11" HIGH — PENNSYLVANIA
Pair of Lawn Ornaments. Hollow cast iron in the round; painted white.

213. HORSE'S HEAD — 42" HIGH — LOUISIANA
Hitching Post, complete with base. Cast iron in the round.

214. HORSE'S HEAD — 42" HIGH — SOUTH CAROLINA
Hitching Post, complete with base. Cast iron in the round. Almost identical in design to No. 213.

215. HORSE'S HEAD — 10" HIGH — PENNSYLVANIA
Cast iron in the round.

216. STRIDING MAN — 13" HIGH — PENNSYLVANIA
Door-stop. Brass cast in high relief.

217. CONTINENTAL SOLDIER — 14" HIGH — PENNSYLVANIA
Door-stop. Brass cast in high relief.

218. BEAR — 4½" HIGH — SOUTH CAROLINA
Door-stop. Cast iron in the round.

219. CHILD ASLEEP — 6½" LONG — SOUTH CAROLINA
Door-stop. Hollow cast iron in the round. This and No. 218 are typical Charleston door-stops.

220. DUCK — 13" LONG — PENNSYLVANIA
Used as a weight on raft in battery shooting. Hollow cast iron in the round; painted white and yellow.

221. EAGLE — 16" LONG — PENNSYLVANIA
Snow-catcher. Cast iron in the round. This and No. 222 were used as architectural ornaments and combined the utilitarian purpose of holding snow from sliding off peaked roof of house.

222. PIGEONS — 9½" HIGH — PENNSYLVANIA
Pair of snow-catchers. Cast iron in the round; painted black.

223. THE GREEN TREE — 11" HIGH — PENNSYLVANIA
Fire Mark. Cast lead attached to wooden shield. The "Green Tree" fire mark cast in lead, was used by the Mutual Assurance Co. of Philadelphia from 1784, the year the company was founded, until 1803. In 1805, an all iron mark was introduced

No. 204

No. 197

and was current until 1827. This was the second fire insurance company in America, and the only company that would insure buildings surrounded by trees, thus lending significance to the "Green Tree" trademark which was attached to buildings actually insured by this company.

224. FIRE ENGINE 11" LONG PENNSYLVANIA

Fire Mark. Cast iron with raised letters. The twelve spokes indicate that this was the company's second issue, dated 1868. The "fire engine" was the emblem of the United Firemen's Insurance Co. of Philadelphia, which obtained its charter in 1860. It was among the last companies organized for the purpose of fire-fighting, as Philadelphia inaugurated its official fire department in 1871. The emblems which appeared subsequently were called Fire Plates, and were screwed to buildings merely for advertising purposes.

225. THE TEST 22" LONG PENNSYLVANIA

Stove Plate of the mid-eighteenth century. Cast iron in low relief. Although found in Shenandoah County, Virginia, this and No. 226 originated in Pennsylvania where plates for "jamb stoves" or "five-plate stoves", were cast from wooden patterns some of which may have been brought from Germany. As early as 1720, the Durham Furnace in Bucks County—founded by English colonists—produced these plates almost exclusively for the Pennsylvania German settlers who clung to the old homeland custom of heating their homes with this box-like contraption—the first cast iron stove used in America. In 1790, Benjamin Franklin's inventions and the introduction of coal, displaced the jamb stove. Illustrations of biblical themes predominated in design, with an occasional secular or purely decorative motive. "The Test" or "Swarm of Bees", as it is also known, belongs to the unusual category of caricature.

226. PEACEABLE KINGDOM 22" LONG PENNSYLVANIA

Stove Plate of the mid-eighteenth century. Cast iron in low relief. The upper inscription, in the characteristic German of the Pennsylvania settlers, reads—in free translation: "I hope that a better time is coming when all war is ended". The lower inscription, somewhat illegible, refers to the 6th and 7th verses of Isaiah XI.

No. 239

WEATHERVANES

In the seventeenth century the Colonial WEATHERVANES were of iron cut in silhouette or of wood carved in profile, often painted in non-realistic designs. But, although the cut-out banneret remained fashionable in the South for many years, and the early silhouette form was not discarded (See Nos. 197, 228, 229, 233, 243), its popularity waned considerably with the general introduction of copper. By the nineteenth century, thousands of bright copper WEATHERVANES, modeled in the round and half-round, turned on their direction rods above churches, public buildings and barns. A large assortment of designs exists, including feathers, tulips, ships, birds, animals, fish and figures. (See Nos. 227, 230-232, 234-242, 244, 245).

Either fashioned on a template (an iron pattern cast from a carved wood model), or hammered up and chiselled on a plain block of wood or lead, each copper sheet would take on the desired form in high relief or low. The two sides were joined with solder, and sometimes a cast head or other detail was applied to increase the weight. A later variation reversed the process, applying sheet copper details to a body cast in iron or zinc. Extraordinary stylizations appear in methods followed to simulate wool, feathers, scales or mane. Whatever the subject, whether fashioned on a template or without a guide, the individual interpretation is apparent. Even vanes from the identical cast bear the personal imprint in the treatment of applied parts.

227. LIBERTY 43" HIGH MAINE

Figure and torch are of hammered sheet copper. The direction rod is of drawn brass tubing with a cast zinc arrow-head and a sheet copper feather. The design is evidently an adaptation of Bartholdi's statue in the New York harbor, and thus dates after 1886.

228. INDIAN ARCHER 17" HIGH PENNSYLVANIA
Sheet iron cut in silhouette. Probably eighteenth century.

229. WESTWARD HO!
Sheet iron cut in silhouette, with the exception of the horse's head and the vertical socket which are of sheet iron hammered up in the quarter round and applied. Traces of original paint are visible.

230. HORSE AND SULKY 37" LONG MASSACHUSETTS
Bodies of horse and rider are of hammered sheet copper, with heads of cast zinc. The wheels and spokes are fashioned of round iron wire. Apparently, the horse is an adaptation of the Currier and Ives print of the famous Ethan Allen.

231. RACEHORSE 29" LONG MASSACHUSETTS
Sheet copper fashioned on a template, with applied mane in silhouette. Original gold leaf is still visible.

232. POTOMAC HORSE 23" LONG D. C.
Sheet copper fashioned on a template, with applied mane cut in silhouette. Shows traces of original gold leaf.

233. REINDEER 33" LONG PENNSYLVANIA
Sheet iron cut in silhouette; reinforced by flat iron bands riveted to one side.

234. RUNNING FOX 22" LONG MASSACHUSETTS
Sheet copper fashioned on a template. Horizontal bar and vertical support are of drawn brass tubing.

235. SHEEP 28" LONG RHODE ISLAND
Hammered sheet copper. Traces of red paint appear under verdigris.

236. PIG 16" LONG RHODE ISLAND
Hammered sheet copper. Traces of brown paint appear under verdigris. Similarity in technique indicates that this weathervane and No. 235 were the work of one man.

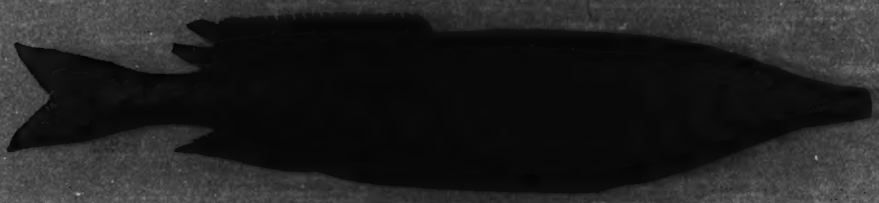
237. SEA GULL 18" SPREAD CONNECTICUT
Sheet copper made in sections and soldered together along the sutures. Bird rests on hollow copper ball.

238. SPREAD EAGLE 37" SPREAD MASSACHUSETTS
Hammered sheet copper. Bird rests on hollow ball painted red.

239. *ROOSTER 34" HIGH NEW YORK
Hammered sheet copper, with feather design of raised striations made with chisel. The tail, wattle and comb, cut in silhouette, are applied with solder. This rooster was used by the St. Nicholas Society on its New York building and is said to be 140 years old.

240. CROWING COCK 26" LONG NEW JERSEY
Sheet copper fashioned on a template. The wattle, comb and tail, all cut in silhouette, are applied. A cast zinc arrow-head is attached to the front end of the direction rod, with a sheet copper, serrated feather attached to the other end. This type of weathervane is known as the ecclesiastic cockerel, formerly used on churches.

No. 244



241. GAME COCK — 27" LONG — RHODE ISLAND
Hammered sheet copper, with applied legs of same construction. The feather design is chiselled in raised scriations. The applied sheet copper tail is cut in silhouette. Traces of paint are visible on beak and eyes, and entire bird is covered with verdigris.

242. ROOSTER — 18" LONG — MASSACHUSETTS
Hammered sheet copper, with comb in silhouette. Bird rests on hollow ball.

243. SNAKE — 29" LONG — CONNECTICUT
Sheet iron cut in silhouette, and wrought into two coils at the tail end. An eighteenth century example, formerly in the Ives collection.

244. FISH — 35" LONG — RHODE ISLAND
Hammered sheet copper, with applied fins cut in silhouette. Coated with gilt paint.

245. FISH — 23" LONG — SOUTH CAROLINA
Hammered sheet copper. Coated with aluminum paint.

MISCELLANEOUS

246. JUG
Brown pottery of the nineteenth century. It is known that many of these "slave jugs" as they were called, were made by negro slaves in potteries throughout the South. There are interesting examples in the Museum at Charleston, South Carolina.

247. SEATED CAT — 11" HIGH — NEW JERSEY
Glazed pottery, originally found in the Shenandoah Valley. Said to be the work of Solomon Bell.

248. GOOSE—HAYMAKER'S JUG — 14" HIGH — NEW JERSEY
Glazed pottery, originally found in the Shenandoah Valley. Said to be the work of Solomon Bell, and to have been used during haymaking time when the jug was placed in a stream to keep the contents cool.

249. ROOSTER — 9½" HIGH — PENNSYLVANIA
Slipware pottery.

250. BRIDE'S BOX — 17" LONG — PENNSYLVANIA
Wood box, octagonal in shape and covered with paper decorated with a landscape on top and conventionalized flowers on the sides.

251. BRIDE'S BOX — 10" LONG — PENNSYLVANIA
Oval wood box, gaily painted with abstract designs.

No. 202

No. 206

BIBLIOGRAPHY

BOOKS

BARBER, JOEL. *Wild Fowl Decoys*, 1934.

BOLTON, THEODORE. *Early American Portrait Draughtsmen in Crayon*, 1923.

BORNEMAN, HENRY S. *Pennsylvania German Illuminated Manuscripts*, 1937.

CAHILL, HOLGER, and ALFRED H. BARR, JR. *Art in America—A Complete Survey*, 1935.

CROUSE, RUSSEL. *Mr. Currier and Mr. Ives*, 1930.

EARLE, ALICE MORSE. *Child Life in Colonial Days*, 1935.

FORBES, H. M. *Gravestones of New England and the Men Who Made Them*, 1927.

HICKS, EDWARD. *Memoirs of the Life and Religious Labors of E. Hicks*, 1851.

MACKENZIE'S. *Five Thousand Receipts*, 1829.

MERCER, H. C. *The Bible in Iron*, 1914.

———. *The Survival of the Medieval Art of Illuminative Writing Among Pennsylvania Germans*, 1898.

PETERS, H. T. *America in Stone*, 1931.

———. *Currier & Ives, Printmakers to the American People*, 1929-31.

STOKES, I. N. P., and D. C. HASKELL. *American Historical Prints*, 1932.

THE INSURANCE CO. OF NORTH AMERICA. *American Fire Marks*, 1933.

WARING, JANET. *Early American Stencils*, 1937.

WETZANDT, CORNELIUS. *The Dutch Country*, 1939.

WRIGHT, RICHARDSON. *Hawkers and Walkers in Early America*, 1927.

PERIODICALS AND CATALOGUES

BARKER, VIRGIL. *The Painting of the Middle Range*. American Magazine of Art, May, 1934.

CAHILL, HOLGER. *American Folk Art*. Catalogue of the Museum of Modern Art, 1932.

———and ELINOR ROBINSON. *American Primitives*. Catalogue of the Newark Museum, November, 1930.

———*American Folk Sculpture*. Catalogue of the Newark Museum, October, 1931.

DOWNS, JOSEPH. *The House of the Miller at Millbach*. Catalogue of the Pennsylvania Museum of Art, 1929.

HALPERT, EDITH G. *Children in American Folk Art*. Catalogue of The Downtown Gallery, April, 1937.

———*Vital Statistics*. Catalogue of the American Folk Art Gallery, December, 1936.

JEWELL, EDWARD ALDEN. *American Painting*. Creative Art, November, 1931.

KARR, LOUISE. *Paintings on Velvet*. Antiques, September, 1931.

MORGAN, JOHN HILL. *Memento Mori*. Antiques, March, 1930.

MORRISON, J. L. *Passing of the Wooden Indian*. Scribner's Magazine, October, 1928.

STEIN, AARON MARC. *The Still-Life in American "Primitive" Art*. The Fine Arts, June, 1932.

WEHLE, HARRY B. *Life in America*. Catalogue of the Metropolitan Museum of Art, Apr., 1939.

WEITENKAMPF, F. W. *Lo, the Wooden Indian*. New York Times, August 3, 1890.

Special acknowledgement is made to the following whose unpublished articles were used for reference: ROBERT W. ABENDROTH: *"A Quaker's Colors—A Biography of Edward Hicks;* and The New York Unit of the W.P.A. Art Program: *A Short History of the Weathervane*, by LOUIS ADORJIAN.

FIVE THOUSAND COPIES OF THIS CATALOGUE HAVE BEEN PRINTED

BY THE

VERNON PRESS, INCORPORATED

250 WEST 49TH STREET, NEW YORK, N. Y.

PRICE TWENTY-FIVE CENTS